ISSN 1059-1249 Volume 32 No. 2

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and sharing

The lamp that killed 126 People - See article inside

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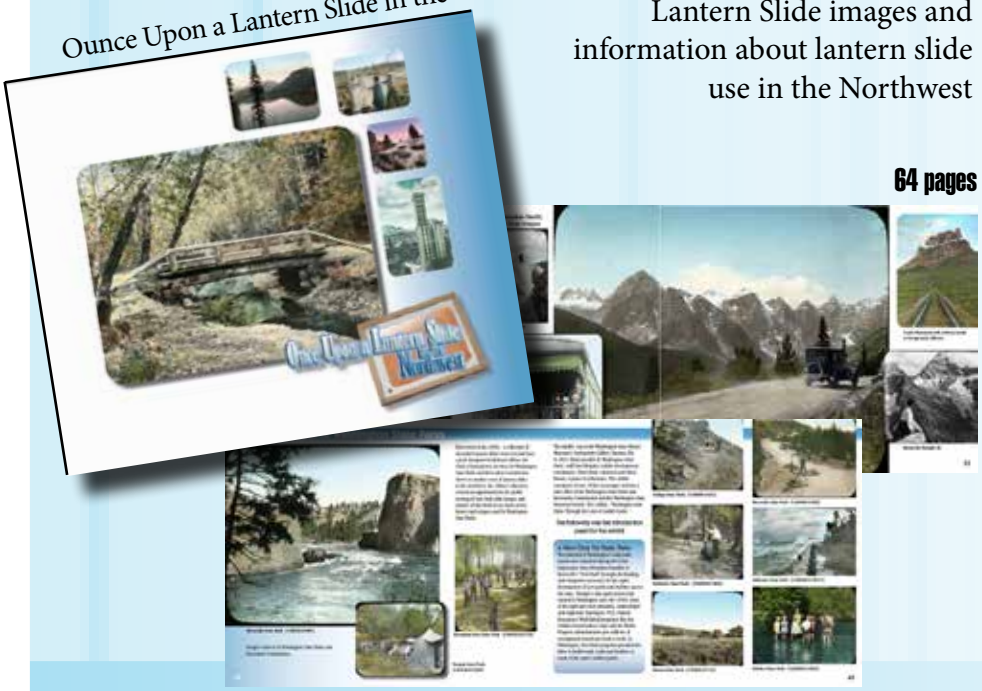

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Editorial

Welcome to another issue of the Magic Lantern Gazette. It is so sad to reflect on what might have been as June came - and went without our bi-annual Convention, or indeed any of our usual meetings.

This issue is again a varied one. Most of us have slides which are a puzzle of some sort and it is always satisfying when, with some research, they can be identified and attributed. In the case of Sue Hall's 'The Heart Booklet' slides, their significance becomes apparent and the imagery understood.

Larry Cederblom shares his secrets and encourages us all to have a go at making new slides, or he will do it for you if you prefer!

It was shocking to hear recently of a friend and his wife in California who escaped the fires there with just the clothes they were wearing and their pet dog and cats. They lost their home together with a large collection of mechanical musical instruments. Fire is a terrible thing and our hearts go out to the people affected by this awful time. The fire at the Charity Bazaar was an appalling tragedy - read all about it and note the moral at the end!

"Sometimes you wish you'd never asked" has been our experience with delving into the history of our O.U.A.M. slides. We cannot re-write history but we can (and should) learn from it and work toward a more tolerant and just society.

We thank Larry Rakow for his speedy review of The Million Pictures Project's book on slides in the history of learning. The project was the result of great vision, co-operation and scholarship from researchers at the Universities of Antwerp, Exeter, Girona, Salamanca and Utrecht together with many more participants from museums, libraries and independent artists, performers and collectors, under the initiation, coordination and organisation of our member Dr. Sarah Dellmann after three years of work. The result, as far as the book is concerned, is a collection of amazingly written essays which should be widely read, enjoyed and learned from by lantern enthusiasts everywhere.

'Super, Natural British Columbia' was the advertising slogan here a few years ago and lantern slides have certainly reflected this. Michael Lawlor made wonderful reproductions of Canadian Pacific Railway slides and raised the profile of this genre as well as sharing his great expertise in restoring images and making prints from them. Michael was a member of this Society for a number of years. He lived in Vancouver BC and made a study of Canadian Pacific Railway promotional slides. He digitally enhanced the images, removing all blemishes, and making very high quality prints of them on special acid-free art paper. These were exhibited in art galleries throughout BC. There was also a travelling exhibition which could be set up for a few weeks in a number of venues, including the Railway Museum in Revelstoke BC. The CPR issued sets of slides in the British format for the UK market to encourage tourism and migration to the newly emerging nation. Trueman and Caple of Vancouver, though not as well known as many photographers, produced some superb images - well worth while looking out for.

Terry Borton is continuing with his very practical advice and tips. Nobody is better qualified to give such help and we are all very grateful! We have placed his tips at the back of the journal for ease of speedy access - it saves hunting through to find it! This will be Terry's regular slot.

Please keep safe and healthy.

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President's Message

What a challenging year this is!

For some of us, staying at home means more time to work on magic lantern collections and equipment. For others, social distancing is affecting your ability to put on magic lantern performances. For all, it means less opportunity to get together in person to share tips and techniques and interesting slides, or to enjoy each other's company.

The year has seen significant growth in our Facebook presence, with the online group growing to 475 members. It's disappointing, though, how few of the Facebook participants have decided to join the society. I'd like to offer a special thank you to John Gallaro, who's been the most active poster on the page, keeping it interesting for those who join the site.

I'd also like to thank those who are keeping our print and email information sources alive:

Larry Cederblom, editor of the ePub, who'd like to encourage others to join him in putting it together

David & Lesley Evans, editors of the Magic Lantern Gazette, for putting out this second edition of the new series

Kentwood Wells, editor and publisher of the Research Supplement, for continuing the tradition of Magic Lantern Society publishing of scholarly research on the magic lantern

Many of us were disappointed with the necessary cancellation of the biennial Magic Lantern Convention in June. Larry Rakow put a fair amount of work into preparations, and then had to take on more work to undo it all. One bright spot is that we got our deposits back, refunded registration fees, and are ready for what comes next.

And that's the question – what should come next? We don't know how long this virus will last, or the extent to which travel will be constrained. Our members from outside the US are hesitant to even think about traveling to the US until the virus is at bay, and those of us (most of us) who are at higher risk must think twice before considering travel. We saw several of our top presenters drop out of this year's convention before we made the difficult decision to cancel.

So: should we begin planning our postponed 2020 convention for 2021 in Cleveland? Or should we begin planning for a virtual convention next year, and postpone Cleveland until 2022? We don't want to ask Larry to start work on logistics for Cleveland until the situation is clear, and that may not be early enough to allow planning for a convention next year. We've seen our sister society in the UK hold a successful online event and could consider doing the same. I know the board would like to hear from members. If you have thoughts about the convention, or about what else you want from your society, you can email me at **briandrogers@gmail.com**, and I'll forward to the other board members. Best wishes to all for safety and health. Brian Rogers, President.

Forthcoming Events

Nothing that we are aware of.

If you are planning a Christmas show, meeting or anything, please let the Editors have details in time for the next Gazette, due late November!

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Mystery Solved

By Sue Hall

In 2018 we brought "mystery" slides to the Society convention held in New Orleans. We asked for five minutes during the convention to show the slides and see if anyone could identify them. No one could.

However, Dorothy Easterday, good friend that she is, said if I would send her a couple of images of the slides she would research them. I did this but held out little hope that she would be successful. After about two years I had forgotten about them. However one day came an email from Dorothy telling me to go to https://www.enneastar.ch/geschichte/, which I did and there were the images!

The seven deadly sins were first espoused in the fourth century and are the basis of what came to be known as "The Heart Booklet" which first originated in France in 1732 by Herzbuchlein. It depicted the heart of man in ten images and figuratively depicted the impact of the gospel on the heart of man. From France it arrived in Germany and eventually spread throughout the world and is still in use today, primarily for missionaries in Africa.

Johannes Gossner revised the 1738 text in German and named it "The Heart of Man." His engravings. show what happens to the spiritual heart when it allows the entrance of God. Johannes Evangelista Gossner was born in 1773 in a small town in Hausen in the Baden Wurttenberg region of Germany. He grew up in a Catholic family. He studied theology in Basil and in 1811 considered converting to the Lutheran faith. However, after a few months he moved to Munich where he became a Catholic chaplain and priest. During his Munich period he wrote the "Heart Booklet" which was published in 1812.

Each picture represents a devotion that describes what is happening inside a man who is ruled by sin. According to Catholic teachings there are seven deadly sins and drawing from the original 1732 French edition by Herzbuchlein, each sin is symbolized by an animal inside the heart. Above each heart is the head of the believer. Here is a copy of the first picture from the 1738 booklet:

In 1822 the original German text was translated and published in Pennsylvania Although our slides are based on Grossner's original engravings it is from this 1822 edition from which our slides come. It was again revised and rewritten in 1929 by Rev. J. R. Gswend for use by missionaries in Africa. During each of these revisions the pictures changed but the symbols and meaning remained the same.

The Heart Booklet depicts the spiritual life of man broken down into 10 "states." We own 7 of the original set of ten which are in beautiful color.

Each sin is depicted by an animal with the Devil derived from the ancient deity Pan—half goat and half man. These "states" are shown in each illustration from the 1822 revision as follows:

1. The image of the interior of man who serves sin and lets the devil reign supreme. (As contrast, here is the first illustration from the original 1738).

2. The image of the interior of a sinner who repents

Slide 2

Slide 3

and sin begins to flee.

3. The inward state of a sinner who believes in Christ and the gospel, and is filled with the Holy spirit.

4. Picture of the inner state of a man who reconciles with God through Christ's merit, knows nothing more than Jesus Christ, the Crucified.

5. The interior of the godly. His heart is a temple of the living God, a dwelling of the Holy Trinity.

6. The state of the heart of a man whose eagerness cools again and who loves the world.

7. The heart of a man who, after his conversion, willfully sins again and lets sin and Satan reign in him.

Slide 4

Slide 5

8. The death of the godless and the reward of sin.

9. The inner state of a Christian who persists in the fight against sin and in the practice of godliness to the end.

10. The death of the pious and the righteous.

Slide 6

Slide 7

Here is the interpretation of the first lantern slide. Going counter-clockwise the symbols are:

1. The Peacock—while the beauty of the peacock is admired by everyone, here in the heart of man, it speaks of the sin of pride.

2. The Goat—represents bodily desires, immorality, and adultery.

3. The Pig—speaks of drunkenness and gluttony.

4. The Tortoise—speaks of laziness, sluggishness to obey, and witchcraft.

5. The Leopard—is a savage and cruel beast. Hatred, anger, temper, often rule the heart of man and many times they lead to murder.

6. The Snake—stands for the devil's jealousy of Adam and Eve and their friendship with God and their rule over the earth

7. The Frog—speaks of the sin of greediness and love of money. (Certain frogs in the Congo have been seen eating ants until they burst and die.)

Slide 8

Slide 9

8. Satan—is the father of all lies and those that tell lies.

9. The Star—speaks of the conscience of the heart of all men. It is dirty and evil for those that choose to not follow the teachings of God.

10. The Eye of God—sees everything that goes on in the heart of man.

11. The Tongues of Fire—around the heart show the love of God surrounding the sinful heart.

(The images of slides 12 and 13 are missing).

12. The Angel—represents the word of God.

13. The Dove—is a sign of the Holy Spirit shown here outside the heart because the Holy Spirit cannot reside where sin rules.

There is much more to be said of these symbols and each symbol could become a sermon on its own. This is just the first lantern slide out of ten. Each view has symbols and explanations of the representations shown.

The booklet (now a pamphlet and available on line), became interdenominational and is used in many Greek and Roman Catholic churches as well as in protestant churches. Training Sessions teach missionaries and evangelists how to use the heart chart and how to preach from it in the context of their own religion.

The latest information I could find stated that the booklet is used by over 15,000 leaders, has been translated into 250+ languages and is regularly used by missionaries in 32 African countries, the far East, China, Mongolia, and India.

Slide 10

Slide 11

Thanks to Dorothy Easterday and some research on our part the mystery is now solved. We hope it inspires you to mend your evil ways.

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STOP PRESS - Fire at the Charity Bazaar in Paris

by David Evans

The Encyclopaedia of the Magic Lantern[1] mentions a number of instances where lantern lectures have been disrupted by explosions. The case below, however, outshines them all:

Jessica Cale[2] writes:

On May 4th, 1897, a fire broke out at the Bazar de la Charité. The bazaar was an annual event in Paris, organized by the aristocracy to raise money for their favorite charities through the sale of various items. 1897 was its thirteenth year, and a fantastic structure was built for the occasion at Rue Jean-Goujon 17.

The building was 240 feet long but only 62 feet wide, and the long, thin gallery was packed. A temporary medieval village had been built inside, and because it only needed to last for the four days the bazaar was open, cheaper materials had been used. The miniature houses, shops, and stalls selling items were built out of cardboard and pine and decorated with papier-mâché. The roof itself was tarred canvas, and a gas-filled balloon hung from the center of it. The temporary floor covered a shallow pit the carpenters had filled with their plywood scraps.

It was a popular event, and on the night of May 4th, an estimated 1,800 people were in attendance. They came from all over Europe and America to see and be seen, to support the charities and meet the aristocratic women volunteering at the booths. It was an important society event like no other. For the sake of charity, some otherwise unapproachable young aristocratic women would let fans kiss their cheeks for money. It was for a good cause, after all.

At the entrance to the bazaar was another draw—a cinematograph playing short films. Its illuminant was an oxy-etheric lamp which ran on ether and oxygen. Within twenty minutes of the bazaar's opening for the night, a match lit to illuminate the cinematograph ignited the ether and oxygen. Both are extremely flammable and can cause explosions under the right conditions. (oxygen is not flammable but greatly enhances the flammability of other gasses. Apparently, during the show, the projectionist removed the filler cap to access the ether. At the same time, the assistant leaned over and struck a match. - Ed)

The lamp that caused all the trouble

Conditions that night couldn't have been better for catastrophe. The fire quickly spread to the cheap wall hangings, burning the pine plywood and climbing to the canvas roof. The papier-mâché wilted and the cardboard went up like kindling. Burning tar dripped from the ceiling, scalding skin and igniting hair. Throughout the 1890s, petroleum-based hair lotions and dry shampoos were popular in Paris and London, but they could spontaneously combust when they were near enough heat. Most of the damage was done within the first ten minutes, and though firefighters arrived quickly, for many it was too late.

Inside, people were trampled and some suffocated in the panic. The fire seemed to be coming from the main door, and none of the other seven exits were clearly marked. When they were found, many were jammed shut when people tried to force them, not realizing they opened to the inside. Within thirty minutes, the building had been reduced to ash, and all that remained were charred bodies and scraps of women's clothing.

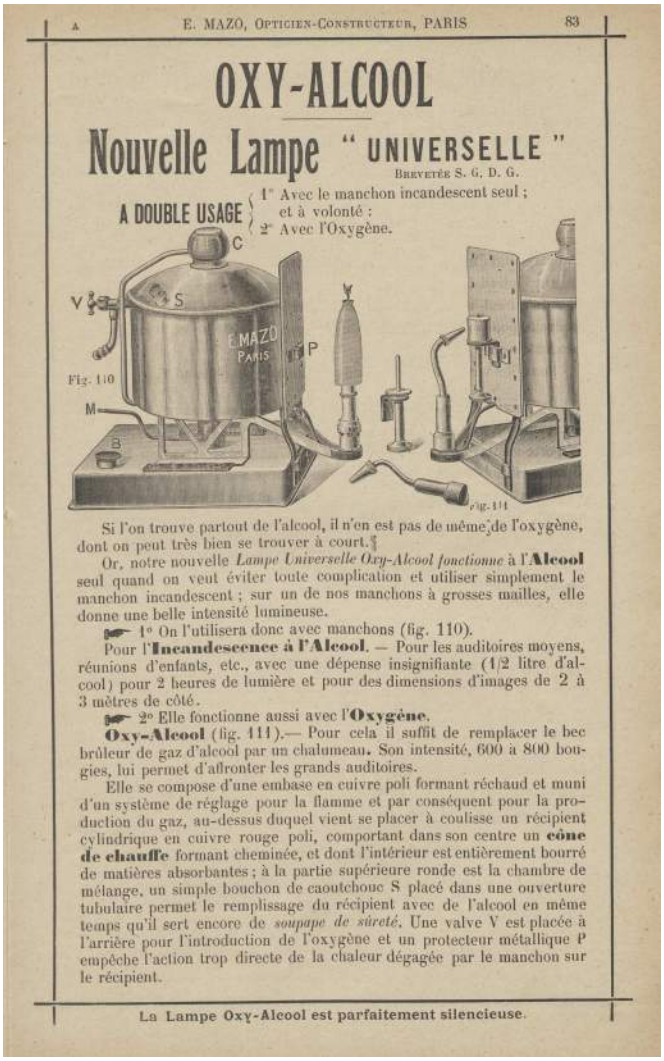
Most of the 126 dead and more than 200 injured were women, and many of them were aristocrats. Though the night would have been a great opportunity to show off their best dresses, it was the dresses themselves that kept the women from escaping. The size and shape of them could hinder movement, but most of them just caught fire.

In the 19th century, some of the most popular fabrics for women's clothing were also the most flammable. Bobbinet, muslin, tarlatan, and gauze were delicate, diaphanous, and looked great by gaslight. They glowed in the right conditions, but the airiness of the fabrics was what made them so dangerous. All their beautiful, flimsy dresses went up like paper, spreading from one skirt to the next. With everyone so close together in the stampede, there would have been no way to prevent a dress from catching short of tearing it off.

That's what many women did. On the street outside, other female passersby waited to help the victims rip off their burning dresses. But those who escaped with their dresses intact could not count on avoiding injury. Some made it out only to discover their underwear burning beneath their clothes.

Sophie Charlotte of Bavaria, the Duchess of Alençon and sister to the Empress of Austria, lost her life in the fire. She remained until everyone working under her had been rescued. When she was found, her body was so badly burned that she had to be identified by her dentist, who recognized the gold fillings in her teeth. Some other victims could only be identified by their dental records, making the fire an important landmark in early forensic dentistry.

Others were identified by surviving items of clothing or personal effects. Elise Blonska, Jules Claretie's librarian, was identified by her distinctive orthopedic corset. Identified by her jewelry was Jeanne de Kergorlay, who died saving others. A stronger woman, she stayed inside to help lift people up to escape through a high window. She died when the floor collapsed beneath her.



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☛ 1° On l'utilisera donc avec manchons (fig. 110).

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☛ 2° Elle fonctionne aussi avec l'**Oxygène**.

Oxy-Alcool (fig. 111).— Pour cela il suffit de remplacer le bec brûleur de gaz d'alcool par un chalumeau. Son intensité, 600 à 800 bougies, lui permet d'affronter les grands auditoires.

Elle se compose d'une embase en cuivre poli formant réchaud et muni d'un système de réglage pour la flamme et par conséquent pour la production du gaz, au-dessus duquel vient se placer à coulisse un récipient cylindrique en cuivre rouge poli, comportant dans son centre un **cône de chauffe** formant cheminée, et dont l'intérieur est entièrement bourré de matières absorbantes ; à la partie supérieure ronde est la chambre de mélange, un simple bouchon de caoutchouc S placé dans une ouverture tubulaire permet le remplissage du récipient avec de l'alcool en même temps qu'il sert encore de *soupape de sûreté*. Une valve V est placée à l'arrière pour l'introduction de l'oxygène et un protecteur métallique P empêche l'action trop directe de la chaleur dégagée par le manchon sur le récipient.

La Lampe Oxy-Alcool est parfaitement silencieuse.

A similar lamp from Mazo of Paris

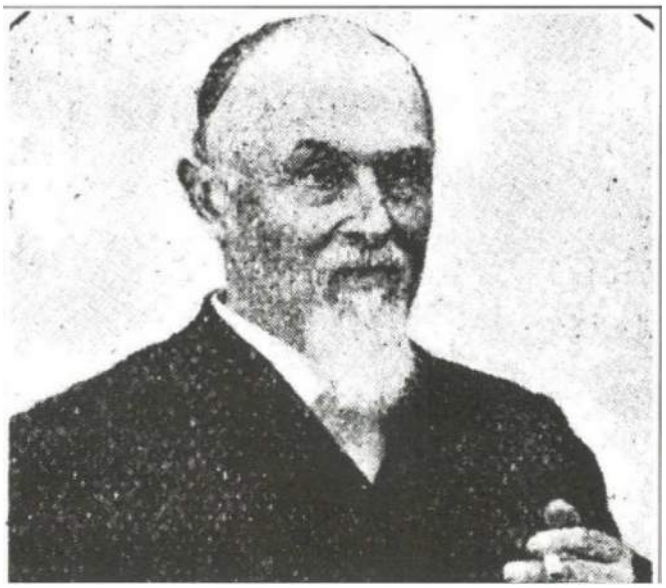
Not everyone in the fire was as heroic. Eyewitnesses reported seeing men toss women out of the way or beat them back with canes to escape themselves. On May 16th of 1897, The New York Times *detailed these reports in an article titled* "Cowardice of Paris Men Exhibited in Brutal Form During the Burning of the Charity

Bazaar." *Because of the class of the men involved, some Parisian newspapers tried to cast doubt on the accusations. Surviving women confirmed them, however, and though no names were mentioned, the numbers do support those accounts—of the 126 dead, only six were male, among them a 14-year-old groom and a 5-year-old child.*

At the end of the day, many of the heroes were of a humbler class. Aside from the many women who lost their lives trying to save their workers, visitors, and each other, a number of others distinguished themselves in their efforts to help. The cook and manager of the Hôtel du Palais next door—M. Gaumery and Mme Roche-Sautier—pulled 150 people to safety through the kitchen window of the hotel. Two priests at a neighboring convent—Father Bailly and Father Ambroise—helped to evacuate 30 people. Firefighters saved as many as they could, and onlookers stood by to help the women out of their flaming dresses.

In the aftermath of the fire, the site became a place of pilgrimage. A prominent undertaker was told to obtain dozens of pine coffins as quickly as possible, but when he found out who they were for, he ordered better ones. The public was likewise affected, and the Chapel of Our Lady of Consolation was later built on the site, funded by the public. Every year on May 4th, Mass is held there to commemorate the victims.

A month after the fire, Alfred Molteni, the manufacturer of the Securitas lamp that caused the conflagration, gave a lecture to the French Photographic Society on June 4, 1897. It read: 'Almost three years ago, I had the honour of presenting the Society with an oxy-etheric lamp, which I recommended to the company with the fullest confidence. Was I wrong in committing you to use this device? I do not think so, the experience of each day, dealing with a large number of lamps, only confirmed what I was saying to you at the time. Today, in the presence of the erroneous explanations given by many newspapers on the occasion of the fire of the Bazaar of Charity, it is perhaps useful to return to this subject, and to recall under what conditions these lamps should work. As a mixture of ether or gas and oxygen vapour is explosive, how could one think of using devices using these agents? Simply because this mixture is not explosive in all proportions, and it is enough that the quantities of combustible vapours are in large excess of oxygen so that the mixture is not detonating The goal to be achieved, in the construction of an oxyetheric lamp, is to ensure that the mixture, inside the apparatus, is not



Alfred Molteni

explosive, and that it does not become it after prolonged use; but as it is necessary that the mixture is explosive to produce a high enough temperature, to bring the lime to incandescence, it is necessary, at a given time, to increase the proportion of oxygen by bringing from outside the apparatus a supplemental supply of this gas, so that the mixing takes place only near the outlet. The mixture only forms and becomes explosive outside the device and only in a small special chamber whose capacity, roughly equal to that of a thimble, does not contain enough of gas mixture to produce the slightest accident. In this regard, it is worth noting that it is necessary to avoid any empty space, especially inside the lamp, that must be completely filled with absorbent materials, and use pipes as short as possible to connect the blowtorch to the saturator: too long a piping would form a mixing chamber, as happened in the old appliances. This is the lamp I presented to you in 1894; since that time, several times a day, we cause, by aspiration, flame re-entries that explode the gases contained in the mixing chamber without ever having had explosions in the interior of the device.

Recall the precautions to be taken in the use of these lamps:

1. **Never** fill them when alight or in a room where there is fire; and if the lamp has just been used, **wait for it to cool down;**

2. Use only mixture inside the device that is not explosive, and does not become explosive after a more or less prolonged use; but since it is necessary for the

mixture to be detonated in order to produce a high enough temperature to bring the lime to incandescence, it is necessary to increase the proportion of oxygen by bringing a supplemental supply of this gas from outside the device, so that the burning mixture is only near the exit. (*In Molteni, ' On Lamps Oxy-éthériques ', Newsletter of the French Society of Photography, 2nd series, t. XII, n ° 15, on 1897, p. 364-372).*

'The oxy-etheric blowtorch consists of a cylindrical body, divided into two or more compartments containing absorbent materials intended to store the volatile liquid and is the saturator itself, after which are attached the blowtorch and its accessories. The set, forming a compact whole, works in the following way. After filling the unit with ether or gasoline, it is turned over to drain the excess liquid, then straightened and, after putting the screw cap back in place that closes the tank, the intake tube is connected to the oxygen tank with a rubber hose.

The back of the lamp, showing the oxygen inlet and T-shaped junction. The Molteni stamp can be seen on the lamp on the outside back cover of this journal.

The intake tube is welded to a T-shaped tube in which oxygen is divided into two portions: one passes through the saturator, becomes carbide and arrives at the outlet of the blowtorch where it is lit like town gas; the other portion of oxygen goes directly to the blowtorch and acts exactly like pure oxygen in ordinary blowtorches to form the intense flame that heats the lime to incandescence. The flow of the two oxygen currents is adjusted using the screw valves or valves placed on each branch of the T-tube. The advantages of this mode of lighting are: the possibility of having intense light in places without lighting gas; ease of transport; very simple to operate; intensity greater than that of the oxy-hydrogen light; smaller size of the bright spot, and as a result an increase in sharpness of the image.' ('*Projections by the Blowpipe Oxyéthérique ',* (Nature, in 1895, p. 51-52)).

In 1782 B. Molteni (of Italian origin, also known as Molteno), the great grandfather of Alfred Molteni, opened a scientific instrument store in the street known as Sainte-Apolline in Paris. Eugene Trutat and other writers ascribe to Molteni the manufacture of Robertson's Fantascope. The name of 'Molteno' appears throughout the period of the First Empire (from 1804, when Napoleon Bonaparte was declared Emperor of France, until 1815, when he was defeated) at 11, rue du Cockerel, Saint-honoré, as an optician. His son, Pierre François Antoine Molteni (also Molteno), acquired the business in 1808 on the death of his father and on April 2nd, 1817 he created, with Joseph Duroni, a business intended to augment the capacities of workshops and stores (a second shop was opened in the Palais Royale). On December 24th 1836, Pierre Marie Joseph Molteni joined his father, François in business. In 1839 Alphonse Giroux commissioned Molteni to build and equip Daguerre's photographic studio. An employee, Ferdinand Siegler, entered the Molteni business as an associate in September 1841. Jules Molteni, the second son of François, joined the firm in 1843. The stores at 62, rue de la Château-d' Eau were opened in 1852 or 1853 (new numbering took place at n° 44 of the same street in 1872). Pierre Marie Joseph Molteni died in 1852, leaving Jules Molteni as the only family member from 1863 to 1865, when he was joined by François Marie Alfred Molteni, born in Paris in 1837, who took over by 1865. He was the last of the dynasty of Moltenis as opticians. Alfred was the principal projectionist of his epoch. He published several technical works, including Practical Instructions on the Job of Projectionists, published in 1878, which ran to four editions. Under his direction, the business became associated with that of the most renowned Duboscq in France in the field of bright projections. In particular, he launched a four-foot tall copper lantern, with excellent lenses, which would sell extremely well.

A renowned lanternist, he became the projectionist of choice for the great scientists - Jules Janssen, Etienne-Jules Marey... He made a large number of photographic plates and mechanized views. In France he sold an

Molteni's copper lantern

animated phenakistiscope whose disc was driven intermittently by a maltese cross. In 1894 he made and sold a new oxygen lamp, called 'Securitas', which was used in 1897 by the first projectionists of films, especially those of the Bazaar of Charity. Upset by the disaster that followed, Molteni retired in 1900 and left his firm in the hands of Radiguet and Massiot. He died in 1907 in Tours.

MORAL: (applies to present-day lanternists too.) If you don't fully understand an illuminant that uses fire, DON'T LIGHT IT!

PS: Check your insurance cover!

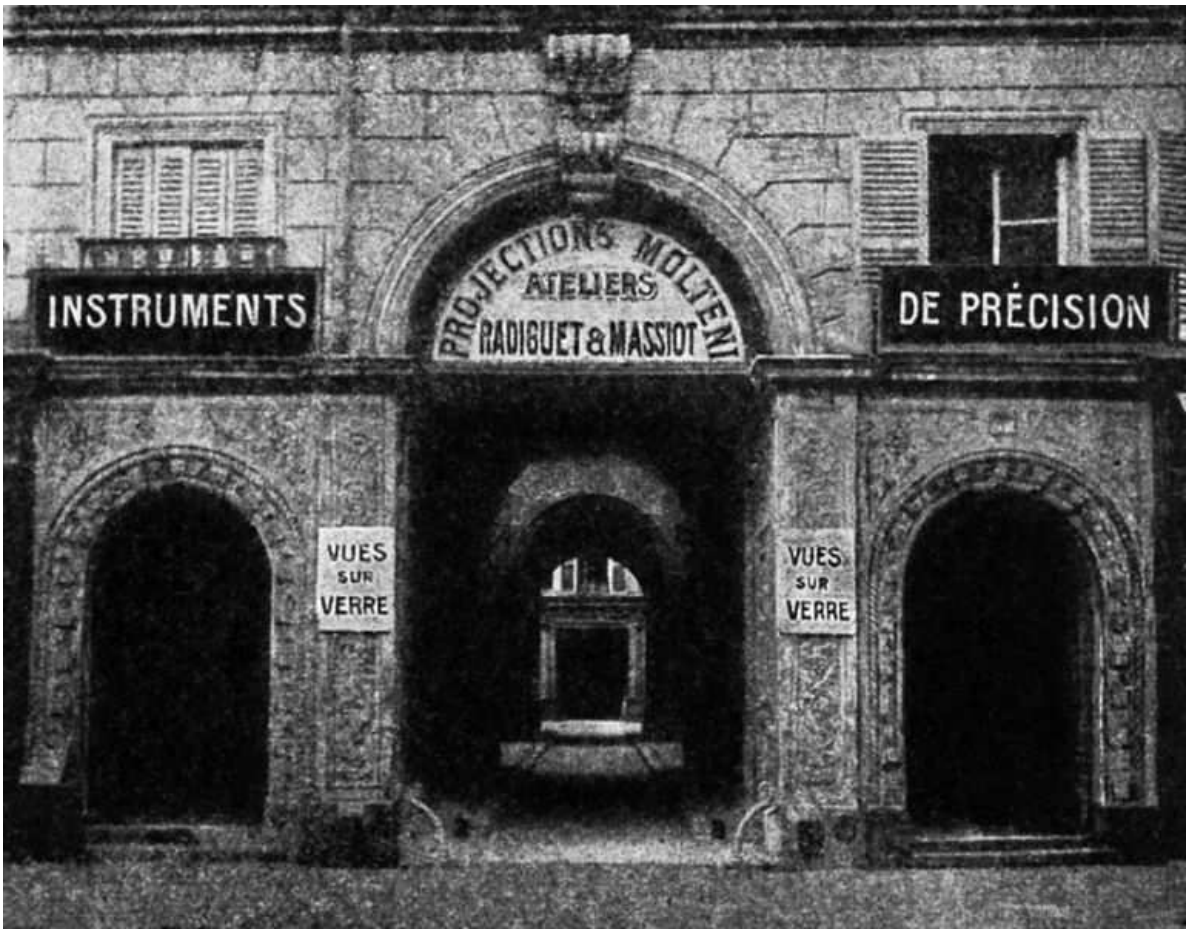
Notes:

1. Compiled by the (UK) Magic Lantern Society.

2. From **Jessica Cale**'s online blog, http://dirtysexyhistory.com.

We would like to thank Jessica for permission to reproduce her article here.

When Jessica Cale isn't writing posts about poison and venereal disease, she writes heavily-researched historical romance full of sex workers, highwaymen, and all the good stuff mentioned above. She holds a BA (Hons) in Ancient and Medieval History and an MFA in Creative and Media Writing from Swansea University and has contributed to *BBC History, History Vault, The Guardian, Subtext, Plugged In*, and *The Libertine*, among others. She is an occasional TV historian and will appear in Netflix's *Lost Pirate Kingdom* in 2020.

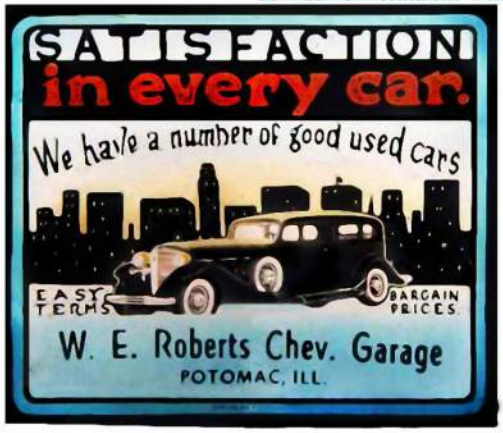


The Molteni building during the time of Radiguet and Massiot

Making Reproduction Slides

Larry Cederblom

Ever wanted to have a clear slide of your cracked and damaged slide?



Or a slide that addresses a present-day situation?

Wanted a special announcement slide for your presentation?

Those slides are possible today

There is a way to do all of those things. Shown here are examples of slide reproductions created to be shown in today's shows. I use a couple of different materials to make reproduction slides using today's computers and home printers.

What follows is how I produce reproduction slides.

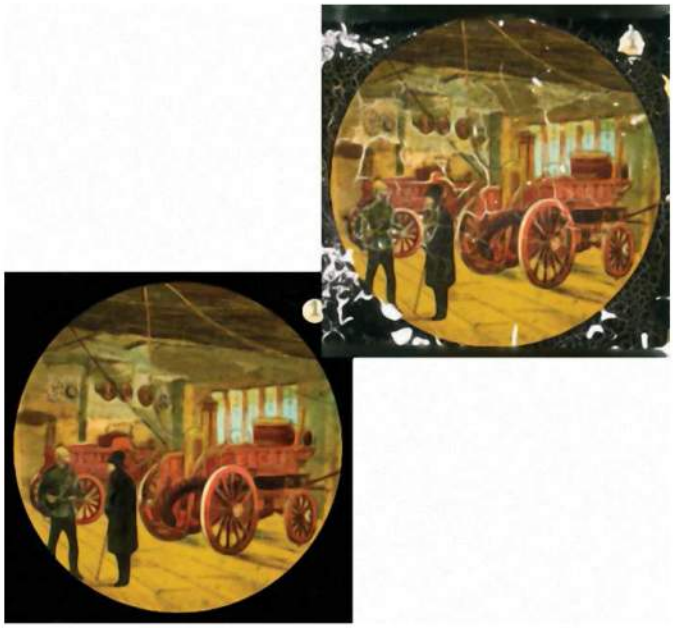
The process begins with scanning those cracked and damaged slides you need to make a reproduction of, or you can produce art using your software to create a digital file twice the size of the final slide size to be made.

A beginners' guide to scanning, by Michael Lawler, may be found in the Magic Lantern Gazette Volume 20, number 3 at the San Diego University Library, Special Collections, at

https://library.sdsu.edu/pdf/scua/ML_Gazette/MLGvol20no03.pdf .

I scan a slide, using an Epson 4870 flatbed scanner with transparency scan capabilities, to create a digital

A damaged lithographic slide from the set 'Our Firemen', showing it after restoration.



file that is twice the final print size and at 300ppi, which is needed to make the slide image.

Master Print Page

Using the software Adobe Photoshop I adjust colors, make repairs, clean-up dust, scratches and other blemishes in the slide image.

The same process can be done with the software Photoshop Elements. After all the corrections have been made I add the image to my master print page, which is 8.5 x 11 in size, which allows six slide reproductions in one page.

The next step is an important one to get a high quality print image. That step is to create the best density print image. In Photoshop and Photoshop Elements there is the ability to duplicate the image layer and apply a layer blending mode. This is a duplicate that is directly above the original on a separate layer. This layer is adjustable 1-100% density. You can also add a blending mode which will intensify the image showing stronger color saturation. Identify each layer so this can be replicated and apply to your final slide image. Using this feature you can make test strips of the slide, see test example below. From this test image you can pick the image that projects the best. Apply your choice of blending mode to your slide files and prepare all images for printing. The final printed transparency can be cut to size and placed between two pieces of cover glass, with mat and tape edges to create the final product.

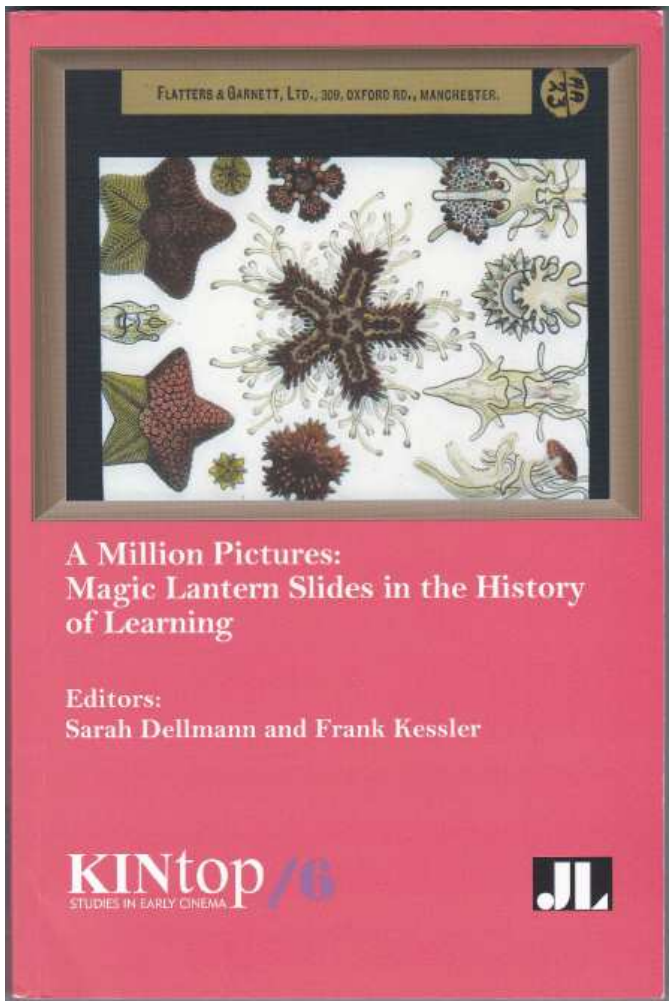
Test Image example, showing four different densities

This test page is also necessary for the other material that can be used to produce slide reproductions, and that material is a decal material. A process that was used to produce decalcomania slides of the past. The same test page is used to print a decal page that can be cut to slide size and applied to one piece of cover glass and after dry, test project the image to determine the best density for projection. Again the decal page allows six slide images per page.

The two products I use to make slides from are sources that are available on-line. The overhead transparency film is any that indicate they can be used on ink-jet printer. The clear decal material is from Papilio. It is a clear water-slide decal paper and comes with complete instructions for printing and decal application. Both materials come in 8.5” x 11” size and can be printed on my ink jet printer which has a 2400 ppi resolution.

An alternative to printing your own is to check with your local quick printer or copy shop to see if they can print high resolution overhead transparencies. The test file can be given to a quick print shop that produces such images. You can choose the sample that projects the best. They might even print on your supplied decal material.

If you have any questions about this brief information about creating reproduction slides or would like a price quote from me for making slides, please ask by email at: designerlc@comcast.net.

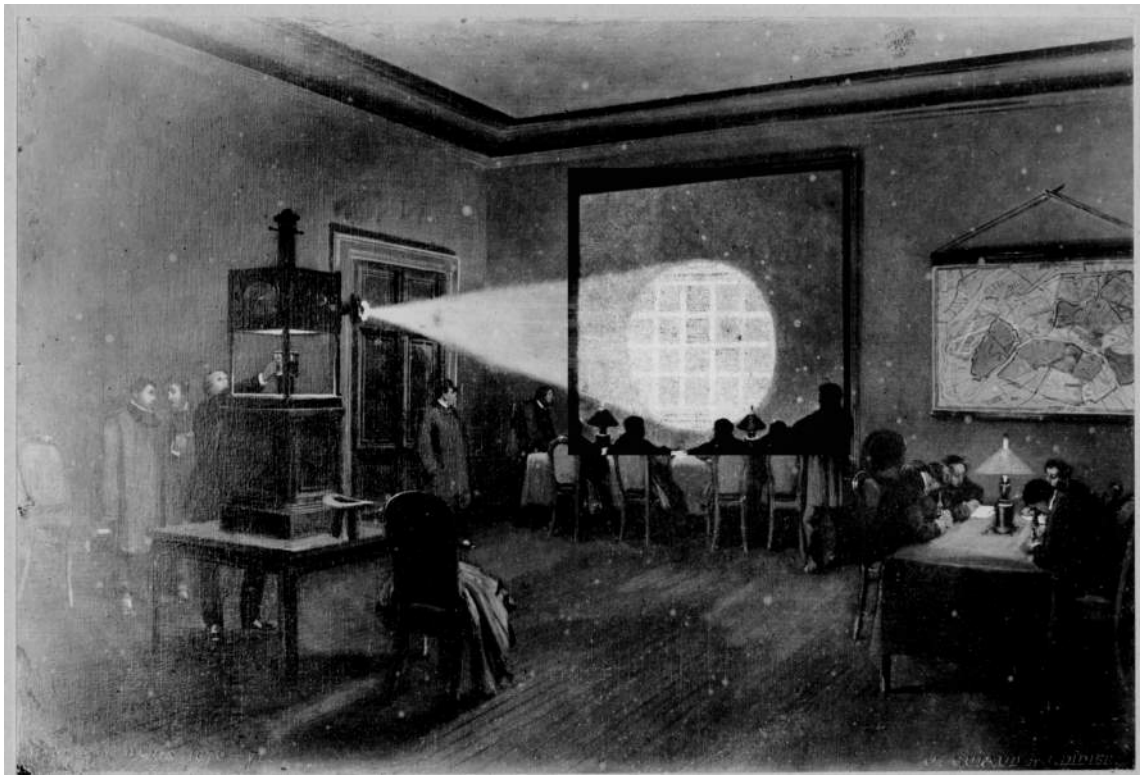

FLATTERS & GARNETT, LTD., 309, OXFORD RD., MANCHESTER.
A Million Pictures:
Magic Lantern Slides in the History of Learning
Editors:
Sarah Dellmann and Frank Kessler
KINtop /6
STUDIES IN EARLY CINEMA
JL

A New Book on Magic Lanterns

Sarah Dellmann* and Frank Kessler, eds. 2020. *A Million Pictures. Magic Lantern Slides in the History of Learning.* KINtop Studies in Early Cinema /6. John Libbey Publishing, New Barnet UK (distributed by Indiana University Press). $32 (paperback). 311 pages.

This remarkably low-priced volume is a product of a 2017 conference on "A Million Pictures" held in the Netherlands. It features contributions of an international group of authors, including seasoned magic lantern scholars and younger researchers. Scholarly articles are accompanied by a rich assortment of illustrations, many in color and many not previously published. Contributions are grouped into seven themes: Histories of Lantern Slides, Lantern Slides in Educational Contexts, Teaching Science with Lantern Slides, Concepts of Lantern Historiography, Museum and Archive Practices, Performance and Re-use Beyond the Magic Lantern, and History of the Screen. Although aimed at an academic audience, there is much here to appeal to anyone with an interest in magic lantern history. A detailed review will be published in a forthcoming issue of *The Magic Lantern Gazette Research Supplement*. *(See also elsewhere in this issue - Ed)*

*Sarah Dellmann is a member of MLS of US & Canada



Siege of Paris, (19 September 1870–28 January 1871), engagement of the Franco-German (Prussian) War (1870–71). After the defeat at the Battle of the Sedan, where French emperor Napoleon III surrendered, the new French Third Republic was not ready to accept German peace terms. In order to end the Franco-Prussian War, the Germans besieged Paris beginning on 19 September 1870. The length of the siege helped to salve French pride, but also left bitter political divisions.

The scene shows (presumably) the German high command using a magic lantern presentation as part of the planning strategy.

A Million Pictures - Magic Lantern Slides in the History of Learning

reviewed by Larry Rakow

Sarah Dellmann and **Frank Kessler** (eds.) 2020. *A Million Pictures: Magic Lantern Slides in the History of Learning*. John Libby, Herts, UK. 311 pages, ISBN 0 86196 735 3. $32.00 (paperback) Distributed by Indiana University Press or available on Amazon.

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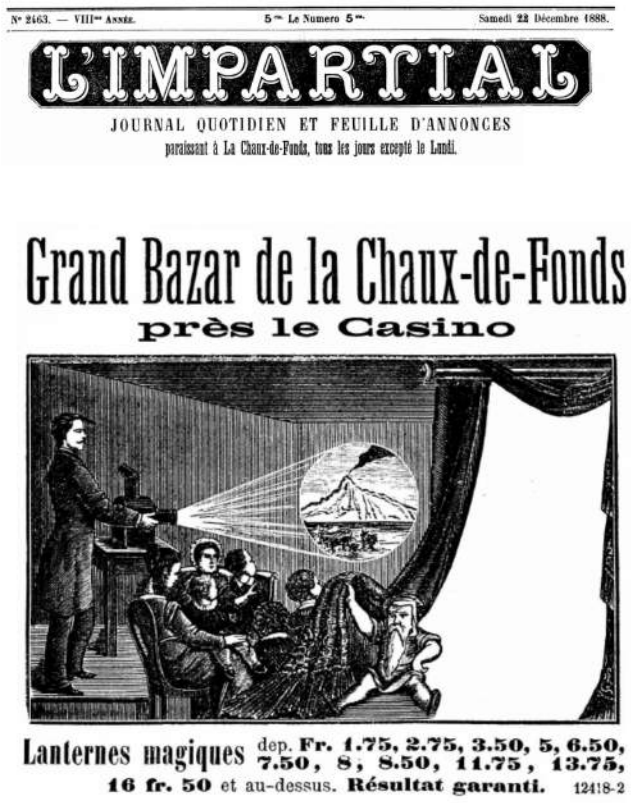
Back in 1978, I acquired a number of pieces of authentic Daguerrian equipment in a country auction and subsequently sold them to a major collector, Matthew Isenberg. We struck up a casual friendship and I would contact him occasionally with questions regarding photographic finds. The following year, I acquired a huge collection of wood-mounted magic lantern slides, catalogs, costumes, and projectors that were headed for the city dump and joyously called Mr. Isenberg to share my discovery. "Go full circle," he said, "and take them back to the dump. Nobody knows anything about those things or cares a whit about them. Absolutely worthless."

How far we've come! *A Million Pictures* was a three-year project on the role that magic and optical lanterns played within the history of learning on the European continent. It ran between June of 2015 and May 2018. Five major universities (Utrecht University, University of Exeter, University of Antwerp, University of Girona, and University of Salamanca) and several dozen associated partners and individuals researched collections (both public and private), held conferences, mounted museum displays, created websites, and presented papers. When I hear the words "magic lantern" and "education" my mind immediately goes to the Keystone 600 and similar sets, but *A Million Pictures'* cast much wider net and encompassed topics such as scientific illustrated lectures, travelogues, temperance stories, and religious education as well as more mundane classroom studies.

The first book to come out of the project, *A Million Pictures: Magic Lantern Slides in the History of Learning* is a collection of essays presented at a four-day 2017 conference in the Netherlands, attended by more than 100 people from 14 countries. Despite a light-hearted introduction by Ine van Dooren in which a talking lantern slide recollects her history, this volume represents a scholastic addition to the field with contributions ranging from the densely academic ("To achieve the target set in this study, our codebook has operational definitions for each of the relevant variables that we suspect to articulate the discursive genre.") to the practical. Regardless of the tone, however, some fascinating kernel of new magic lantern research can be gleaned from even the most scholarly prose.

Common to most of the presentations here (and evident in such earlier publications as the Bortons' *Before the Movies*) is the notion that magic lantern presentations were not simply a form of pre-cinema, an inconsequential dead end that morphed into the modern film, but a fully legitimate and realized story-telling and educational medium that dominated the Victorian and later cultures. Among the book's highlights are editor Dellmann's account of how slide subject matter and associated readings displayed prejudices for and against countries in travelogue sets, Machiko Kusahara's description of a Japanese board game based on the magic lantern, Angelique Qiillay's essay on the collection and use of Langenheim lantern slides at the Pennsylvania Hospital for the Insane, and an extended piece by Erkki Huhtamo on the archeology of the projection screen. A final group of papers on the performance and contemporary re-use of slides beyond the magic lantern was particularly engaging and thought-provoking.

Though both black and white and full color images are evident throughout, I wish that even more had been included in a book that focused on visual culture. And…though I know that this sounds a bit prissy... the ex-librarian in me caught a number of typos (Teaching Science with lAntern Slides) could have been corrected with more earnest proofreading. All in all, however, this is an important contribution to the field, though probably not for every collector's bookshelf; there are certain essays that you'll probably skip (or attempt to read and abandon half-way through) while there are others that just might stimulate a creative and new way of thinking about a field that we all love and appreciate. This volume's real value can be found as much in the information it offers as in the fact that it refutes, once and for all, Mr. Isenberg's assertion of four decades ago.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Advertisement from "L'Impartial" of Saturday 22nd December 1888, the daily newspaper and advertiser published in La Chaux-de-Fonds (Switzerland) every day except Sunday. Magic Lanterns were for sale at the Grand Bazaar near the Casino.

Trueman and Caple, Vancouver

Photographers of Vancouver BC

In an article in the journal “BC Studies” No. 52 of Winter 1981-2, Margery Hadley McDougall writes:

“In November 1885 the last spike was driven in Canada's first transcontinental railway providing, at long last, the eastern link promised British Columbia upon her entry into Confederation in 1871, For British Columbia the event marked the beginning of a new era - one of exploitation and tourism. While the province had less to offer the settler than did the Prairies, the Canadian Pacific Railway Company was quick to recognize the great tourist potential of the rugged landscape. In the hope of recovering some of the losses accrued during costly construction through the mountainous terrain, it came to view British Columbia as a wilderness which could be packaged and sold to the affluent and adventurous.

Photography played an important role in the promotion Of British Columbia from the very beginning. Landscape consciousness, which had reached its peak mid-century in Europe and America, was by this time influencing public attitude in Canada. The CPR sought to capitalize on this awareness; thus it was towards this enlightened public that its promotional campaign was aimed. Well-known eastern photographers and painters were commissioned to present the imposing British Columbia landscape to the prospective tourist. To independent artists the new railway offered accessibility, convenience and business potential. These attractions, coupled with the lure of a vast, unphotographed frontier, were responsible for an influx of photographers into British Columbia in the late 1880s. By the turn of the century, photography in the province had reached a high level of sophistication, not perhaps by European or eastern American standards, but certainly in terms of the western North American scene, In addition to numerous photographers established in the coastal centers of Vancouver and Victoria, others visited from Calgary, Winnipeg and Montreal.”

The partnership of Trueman and Caple, and later the two individuals, produced some of the finest photographs along the route of the Canadian Pacific Railway ever produced.

Richard Henry Trueman (1856 – 1911) began his adulthood as a tinsmith in Brampton, Ontario, but had purchased a photographic studio by 1886. He called it the Popular Photograph Parlor. He sold the studio in 1888 and moved to Brandon, Manitoba, to homestead with his wife Minnie (d. 1893). Trueman returned to Ontario and there met and formed a partnership with young Norman Caple from England.

Caple is supposed to have arrived in Canada in 1888 where he met Trueman through relatives or friends in Toronto. The two men formed a partnership and had set up headquarters in Vancouver by 1890 at 302 Cordova Street. Their partnership had been dissolved towards the end of 1893, both men continuing in the photographic business, as N Caple & Co and R H Trueman Co.

During the time of their partnership, Truman and Caple traveled the Canadian Pacific Railway line for about a year and then set up headquarters in Vancouver. After the partnership was dissolved, Trueman remained in Vancouver but is not listed in the directories of 1895-1897. He was, however, traveling throughout the Prairies and appears to have spent much of his time in Medicine Hat, Alberta, between 1894-99. The newspaper references stated he was from Vancouver. Trueman later had branch studios in Vancouver, Revelstoke, Sandon, Kaslo and Grand Forks.

He continued to travel extensively and up until two months before his death was managing his Revelstoke, BC branch studio.

Their photographic prints can often be identified by a label on verso of the print, reading "Trueman & Caple, Photographers, Views on C.P.R. From Atlantic to Pacific, Great Variety of Indian Scenes..." or "Trueman & Caple, Photographers, Vancouver, B.C." stamped in purple ink on verso of print mount or sometimes the print surface numbered, captioned and marked "Trueman & Caple, Photo, Vancouver." Some prints are numbered and captioned or only captioned. Their catalogue, published about 1891, listed views numbered from 500 to 985 in three sizes: 8 x 10 in., 5 x 8 in., and 4 ¼ x 6 ½ in. (cabinet portrait size). Of course they also produced lantern slides from their negatives.

Caple seems to have given up advertising himself as a photographer by 1897, but he did continue in business in Hastings Street, Vancouver from 1894-1896 then at 517 Hastings St. (the Ogle Block) from 1896 to 1900

and finally 546 Granville St. from 1900 until his death in 1911. Married in Bristol, England in 1892 to Florence Kate Le Grix Akerman (1867-1950), the couple had four sons. He was an active YMCA member and frequently gave lantern slide entertainments there and elsewhere in the early 1890s. Coincidentally, both Trueman and Caple died in the same year. Norman and Florence Caple are buried in Mountain View Cemetery, Vancouver.

Caple's work can be identified by "N. Caple & Co., Photo., Vancouver, B.C." on the negative. Many of his negatives were numbered and captioned from his partnership days.

Trueman was widowed on January 9, 1893 when his wife died of heart disease at the age of 31. Trueman was a superb landscape photographer and was one of the few West Coast photographers to print his negatives on platinum paper. The first modern public exhibition of his work was produced by the Peter and Catharine Whyte Foundation, Banff, in 1981. Trueman and his wife are also buried in Mountain View Cemetery, Vancouver.

Trueman & Caple - The City of Revelstoke BC, 1890

Of course it is well known that other photographers were also covering the construction of the Canadian Pacific Railway. F Jay Haynes and William Notman were very high profile in taking and publishing pictures of the burgeoning railway. Notman's approach was somewhat different to Haynes' in that he established a studio, trained staff in the techniques needed to take first-class images and then moved on to start another studio in another location, so he had many staff photographers. Shortly after he started in business - certainly by 1859 - Notman began to travel to, or send staff photographers to, more distant parts of North America. At that time he was living in Montreal and his first images were of streets, public buildings etc in that area, but in the summers of 1869, 1870 and 1871 Notman or one of his photographers was in Halifax, Nova Scotia making pictures of the city and its suburbs, including a side trip to Saint John, New Brunswick. The resulting stereographs and prints were displayed in all the Notman branch studios as well as in book and stationery stores, hotels and railway stations.

Haynes was busy documenting Yellowstone Park in great detail as well as having a private studio car attached to some CPR trains. He would arrange for it to be uncoupled and parked in a siding at a number of cities, where he would take portraits of the locals as well as documenting the railway's development.

Trueman and Caple, it seems, never achieved the prolific output of their predecessors, but more than made up for the lack of quantity by their outstanding quality.

Trueman & Caple - CPR Locomotive No. 365 at Revelstoke BC, 1890

O.U.A.M.

Who? Sometimes you wish you had never asked!

Fraternal organisations often commissioned beautiful slides to accompany their rituals. Catalog No. 139A from M C Lilley of Columbus Ohio, was devoted to "Magic Lantern Supplies and Slides for Secret Societies" and details slides for dozens of such societies ranging from the Masonic Lodge through the Grand Army of the Republic to the Knights of the Mystic Chain. O.U.A.M. slides are mentioned, but the catalog states "O.U.A.M. magic lantern slides are furnished by the Supreme Lodge only. We are furnishing, however, the Magic Lanterns used by the Lodges." Very secret!

The **Order of United American Mechanics** was an anti-Catholic American Nativism (political) organization of the mid-19th century. It was founded in Philadelphia amid the Philadelphia Nativist Riots of 1844-45. It originally was called the *Union of Workers*. Members were required to undertake efforts to publicize and campaign against the hiring of cheap foreign labor and to patronize only "American" businesses.

The Order grew out of the resentment many native born American workers in Philadelphia felt toward foreigners during the depression of the mid 1840s. As many American workers were laid off, poor German immigrants were allegedly taking their jobs at lower wages. In late 1844 a group of workers met in a series of conferences and decided to use their influence to secure the employment of American born workers and make purchases from Americans, rather than immigrants. Among this group were Luther Chaplin, George Tucker, James Lane, Richard Howell, Ethan

Slide 3 - Dishonesty Punished

Slide 4 - Indoor Industry

Briggs and John Smulling. Seeing the benefits of organization, on July 4, 1845 these men and others held a meeting at #134 North Second Street in a room above Edward K. Tyron's rifle factory. The result of this conference was a subscription to rent out Jefferson Temperance Hall on July 8th for a convention to organize a secret society of working men. The initial conference opened with an attendance of nearly sixty, but when the object of forming a secret society became apparent, the majority of the original attendees left and the conference was left with twenty five delegates, which included the six mentioned above.

A further conference was held on July 15, which adopted resolutions on the purposes of the order and named it the American Mechanical Union. The group was renamed Order of United American Mechanics on July 22, adopted a constitution on July 29 and adopted it in ritual on August 4. The group grew, chartering its second local lodge, called a council, in September. A State Council was organized for Pennsylvania on November 13, 1845 and a National Council on July 3, 1846. Luther Chapin was president of both the Pennsylvania State Council and the National Council.

Unlike other Nativist societies that sprang up in the 1840s and 1850s, the O.A.U.M. was able to survive the Civil War. By 1896 there were State Councils in twenty one states and the order had 60,000 members. The Order offered sick and death benefits, along the lines offered by contemporary groups like the Oddfellows and the Improved Order of Red Men, from October 1845. By 1896 the group was paying out funeral benefits of $300, supervised by the local Councils. The insurance department was under the control of the National Council and an Advisory Board and paid out up to $1000. Both programs were paid out on an assessment of those wished to avail themselves of this aspect of membership. Despite its name, the group never acted as a trade union or took a part in labor disputes. Indeed, its membership became less working class as it attracted people from diverse

Slide 5 - Outdoor Industry

social and economic backgrounds.

In 1853 it created the Junior Order of United American Mechanics as an Auxiliary. This group would eventually become more popular than the O.U.A.M. itself and became an independent adult organization in 1885.

A Female Auxiliary, the Daughters of Liberty, began as a local club to assist members of the Columbia Council in Meriden, Connecticut in January 1875. Other local Councils sprang up across Connecticut, as well as New York, New Jersey and Massachusetts. By 1896 there were 30,000 members of the Daughters of Liberty. Membership was restricted to native born, white American women aged sixteen or over, and to male members of the Order of United American

Slide 7 - A Temperate Home

Mechanics.

In 1887 the Order created the Loyal Legion of the Order of United American Mechanics as an "uniformed division" which participated in drill and sword exercises and had a ritual of its own which was said to be derived from similar groups within the Oddfellows, Knights of Pythius and Foresters, themselves supposedly derived from the Masonic Knights Templar.

Over time, the O.U.A.M. abandoned its Nativist politics and became a standard insurance society, even dropping the word "Order" from its name to become just the "United American Mechanics". It was eventually absorbed by its former youth affiliate, the Junior Order of United American Mechanics. It is still in existence to this day.

The ritual and Symbology of the group was said to be heavily influenced by that of the Freemasons. Of the twenty five original founders, four were Freemasons and four other delegates were eventually raised to the Craft. The emblem of the Order incorporated the Square and Compasses with an Arm and hammer in the middle.

“We, the undersigned American born citizens, having for years, and more particularly of late, felt the peculiar disadvantages under which we are placed from foreign competition and foreign combinations, and believing, from past experience and present appearances of the future, that instead of the evil abating, there is a strong probability, if not a certainty, of its increasing, therefore we feel ourselves bound, by the duty we owe to God, our country, our families, and ourselves, to provide for our own protection by forming ourselves into an association to advance such objects and carry out such principles as shall best promote the interest, elevate the character and secure the happiness of the body of American born citizens. Coupled with these laudable endeavors to secure to posterity the privileges we enjoy, is the ennobling and praiseworthy duty of aiding our fellow man in distress; then when laid upon a bed of sickness, the friendly and, we trust, timely aid of this Order may be manifest in providing for our necessities. In the silent watches of the night, a friend will ever be ready to administer to our wants, and if Death lays his cold hand upon us, we shall depart with the assurance that our widowed consorts will be the recipients of the imperishable friendship of our Order, and if needs be, that pecuniary assistance which will soften the asperity of their desolate condition.

The paternal guardianship of this Order will ever bring our fatherless children within their watchful care, and especially will the orphans be protected from the snares of a cold and heartless world, and placed in the path that leads them to honor and usefulness here and to a blessed rest hereafter.

Slide 9 - Youth and Old Age

Therefore, for the purpose of advancing such objects and principles, we hereby pledge ourselves as Americans, to use every fair and honorable means consistent with our duty as citizens and our social duties to the human family, and agree to be governed by the following Constitution." - From the *Preamble to the Constitution.*

In 1903 the rules used by one Doylestown, Pennsylvania group stated that membership was open to "white male citizens, born in the United States". The objects of the order were employment assistance, supporting members' businesses, assisting ill members, and providing funeral and survivor benefits. Meetings were each Wednesday evening. Dues were 15 cents a week. There were disability benefits of $5 for first 13 weeks, $4 next 13 weeks, and $3 onwards. Funeral benefits were $100, or for a spouse $50. Donations to distressed families were limited to a maximum of $2. The funds were invested in "good real estate securities".

Not everyone was in favour of the organisation however. The Pilot, a Catholic newspaper published in Boston MA, in its June 1873 (Vol 36 No. 23) edition, printed:

THE O.U.A.M. THE ORDER FURTHER EXPOSED: "We Detest the Foreign Element" Spreading Over the Country.

We have a serious duty to do in awakening the attention of our fellow-citizens to the wide spread of an organization that aims a deadly blow at the very heart of American liberty. We speak not only to the foreignborn citizens: it concerns all true Americans as much as it concerns them. It must be crushed out by the intelligence and patriotism of the whole country, and not by any part of it. We have evidence now before us, in the printed objects and principles of the O.U.A.M., showing that the order is spreading in many respects; and we have their own announcements that they mean to spread it over the whole Union. Of course, it appeals at first only to the lowest and most ignorant classes; but the time may come, if this is not judiciously killed, that dishonest or prejudiced men in high stations will avail themselves of its support. In Brooklyn, New York, the organ of the society is printed by a man named George H. Mitchell. It is called "The American Journal; devoted to the interests of the Order of United American Mechanics and the Home Circle." The number, dated May 1st, is more than usually, or, perhaps, judiciously (for their own ends) explicit in stating the objects of the organization. It commences with a long doggerel rhyme, written by ''Brother Wm. B. Marsh, Bunker Hill Council, No. 72," entitled "Paddy's Initiation in the O.U.A.M," describing with brutish zest how the "Brothers'' treated an Irishman who tried to join the order: how they tortured him with pincers and needles, and then branded him with irons, and dashed him on the floor amid ink-balls, and put a halter round his neck, and nailed him in a coffin, and, in fact, did everything that could give pleasure to the most bestial and degraded minds." It goes on to explain that one of the people involved in this was the local Police Chief.

See more at:

https://newspapers.bc.edu/?a=d&d=pilot18730607-02.2.21

(Of course the Catholic newspaper may have been just as biassed in the opposite direction for journalistic purposes - Ed)

The slides included 1. The Bible 2. Washington. 3. Dishonesty Punished 4. Indoor Industry 5. Outdoor Industry 6. The American Flag 7. Temperate Home 8. Forsaken by Friends 9. Youth and Old Age.

Slide 2 - George Washington

Tips on Giving Magic Lantern Shows

by Terry Borton

Editor's Note: *This article begins a series of short Tips on how to improve your magic-lantern shows. Terry Borton's American Magic Lantern Theater (AMLT) has given more than a thousand shows over the last 25 years, from Podunk to Lincoln Center. He says he's also made a thousand mistakes, and hopes these Tips will help you make a few less.*

 # 2. Shows with Family and Friends

Shows with Family and Friends are very informal affairs. Once people get the idea that the lantern is fun, they start adding their own comments and jokes. You hardly have to do a thing.

However, you do need a lantern and slides, and a little knowledge about the lantern.

Rather than write all that out here, I'm going to refer you to an online Museum of American Magic Lantern Shows that I curate, for which the general URL is www.MagicLanternMuseum.com. The Museum will give you a good introduction to the incredible range of 19th and early 20th century shows. Dig around in it for a half hour, and you'll sound like a magic-lantern expert. Spend a half-day following all the links, and you will, in fact, be quite an expert.

For some Tips on how to inexpensively build a magic lantern collection—with a budget of $150 a year—go to the Museum website, click "More Information," then "Collecting Tips." This section starts right out with the basics—what to look for on eBay and PicClick, how to get the best deal, how to wait for something in your budget. It gives you the outline of a ten-year plan for building a really impressive collection. (Of course, with a bigger budget, you can move faster.)

For information on how kids can build the cardboard lantern shown above, and how they can make their own slides, including the ratcatcher, again go to the Museum website, then "More Information," then "Kids' Page." You'll find step-by-step instructions.

Common Questions

Here are some extra Tips that aren't on the Museum website.

One of the questions I get most often is about lighting a new lantern. I addressed that on the website's Collecting Tips page by giving links to places to buy bulbs, etc. But a lot of people don't want to mess with all those wires.

Here's a very simple solution that will work fine for

Making a cardboard lantern

family shows, whether you're using a children's lantern, or an adult sized one. Get a Nebo Torchy 1000 Lumen Rechargable flashlight at your local Ace Hardware, or on line. It's small enough to fit easily in any lantern. It only gives those 1000 lumens for a half-minute, but it will give 500 lumens for an hour. That's enough to project a decent image of four feet in diameter—plenty for your family group, though not enough for a more public show. Just tape it inside the lantern.

Here's another common lighting question: "I have my lantern lit with a bulb (or a Torchy), but there's no image, or only a partial image. What's wrong?" What is wrong is that the center of the light is not lined up with the center line of the lenses. Fiddle until the

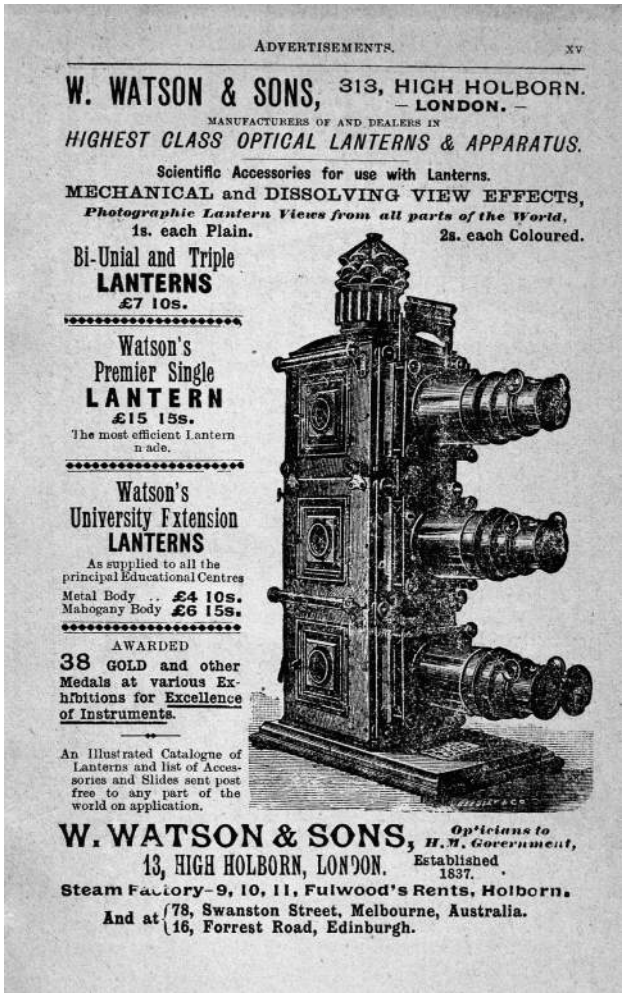
The Nebo Flashlight for your lantern!

center of your light is right on that imaginary line through the center of the lenses. Bingo!

And another question: "I have the lantern lit and I get a full image, but it's way out of focus, even if I turn the focus knob or move the bellows? What's wrong?" Probably you're using a more modern "long focus" lantern with a bellows. This kind of lantern was meant to be mounted well back in the hall. (Mine, in contrast, is an older "short focus" lantern that is out of focus if I move back.) It's hard to make the "long focus" lantern work in a small space like your basement or living room. Pull the bellows all the way out, and see what you get. If it's still out of focus, shoot from one room to another, put an image in the lantern, and have someone hold up a piece of paper and walk back and forth in the image until you find where it is focused. Then work from there.

Enjoy!

Next Time: It's no longer a Family Affair. A "real" audience. Time for a Solid Table.



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To establish an organization of people and entities interested in the collection, possession, conservation, restoration and maintenance of Magic Lanterns, Lantern Slides and related materials;

To encourage members to share their knowledge of Magic Lanterns, Lantern Slides and related materials with any interested persons or entities;

To coordinate research, catalogue material and disseminate information about the history, uses, development and preservation of Magic Lanterns and Lantern Slides; and

To promote exhibitions and/or shows utilizing Magic Lanterns, Lantern Slides and related equipment, in known methods of use in as historically accurate a manner as possible.

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Preliminary Hints to Amateur Lecturers

From York & Sons ‘A Peep into Nature Through the Microscope’. Circa 1910.

‘Lantern Readings’

IT is recommended to amateurs carefully to study the reading in private before attempting to render it in public. This will make the public reading more easy, and enable the reader - by familiarity with the emphasis and leading points - to deliver the reading with much greater effect.

This prefatory study may be conducted in the following manner:

(1) Have all the slides arranged in the rack-box, in the order in which they follow on in the reading.

(2) Take out the slide from the box at the point at which the signal would be made to the operator, if the public reading were in progress.

(3) Hold the slide, at a slight inclination, a few inches from a small sheet of white paper lying on the left hand; the white paper will enable one to see clearly the chief objects upon the slide.

(4) Read and compare the description with the slide, so that when the public reading is attempted there may be no hesitation in the use of the pointer.

(5) In this way proceed through all the slides, replacing them in the rack, and extracting the next where the signal-mark [B] occurs in the reading. The advantage, both to the reader and his audience, of this private study will prove incalculable.

It is further recommended to amateurs, by the author of this reading, who has heard many similar lectures, and delivered not a few himself, not to adopt the too common mode of signalling to the operator by at one time rapping with the pointer, at another giving directions with the voice. The customary " *rap-tap-tap"* alternating with "Now, *then, if you please, the next picture,"* has a grotesque effect on the audience, and is not unfrequently perplexing to the operator himself. The use of a small table-bell, whose single *"ding "* is just loud enough to be heard by the operator, will be found to be much the better way; or, best of all, an "Invalid electric bell," the metallic gong of which has been replaced by a silent wooden one. The bell is placed by the lantern, and the " push " at the other end of the silk cord is operated by the reader.

One who has not had much practice in reading in public should be careful also to read as if to the *most distant* person in his audience, and then *all* will hear.

It usually takes about a quarter of a minute to "dissolve" one view into the next, or, where only one lantern is used, to change the slides; and hence, to mark the place at which the reader should strike his bell, there will be found the letter **B** enclosed in brackets [B] sufficiently near the close of the paragraph on each view to admit of the reading on to the next view being proceeded with, without the awkward pause that so often spoils the smoothness of the whole entertainment.

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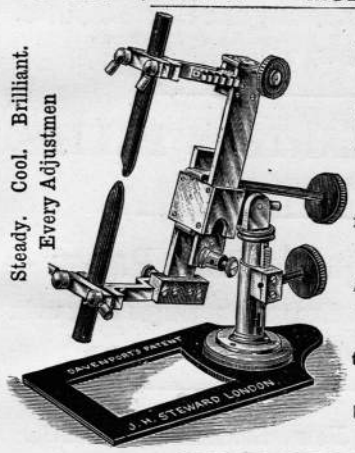

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